

# The Daily Movie Magazine Page

## "GLYCERIN TEARS" NO LONGER; STARS MUST REALLY WEEP

Helene Chadwick's Director Told Her Heartrending Story While Orchestra Played Sad Music

Pictured Pitiful Plight of Deserted Children Until Star's Tears Came. Then—Camera!

In the early days of the photoplay weeping heroines often fooled their audiences with what were known as "glycerin tears." A drop or two of the viscous cure for chapped hands placed artfully on the cheeks and accompanied by a downward cast of the eyes appeared sufficiently real on the screen to fool most observers.



HELENE CHADWICK CRIES REAL TEARS FOR THE SCREEN

### "SENTIMENTAL TOMMY"

**THE** third installment of the story of the film play which combines *Barber's* work, "Sentimental Tommy" and "Tommy and Grizel." It has been produced as a Paramount picture and is now being shown in New York.

#### CHAPTER III

"That's a man's question," she declared, with the unerring wisdom so far beyond her years. "That's the very reason we can't love each other, because you love us both. Elsiebeth wants you all to herself!"

"I don't want you," she heard and ran away toward Double Dikes, cutting back. "I want nobody but my sweet mamma."

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Grizel in ecstasy. "Oh, then I'll go. It's sweet to have somebody want me!"

So Grizel went to live with the doctor, where she settled down into a delightful little household, albeit a temperamental one.

In fact, life ran along so smoothly and happily that she almost forgot the doubts and fears that had harassed her. Her Thomas brought them back to her sharply one summer afternoon when she walked with Tommy to the smithy postoffice.

Just as they were about to enter a voice floated through the open window.

"Aye, Grizel's a bonnie lassie now, but when she's grown an' she meets a man-folks man—she she mistrusts and..."

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## WELL! WHO—OR WHOM—HAVE WE HERE?

Sort of Puzzle Picture

We feel almost like offering a Limpin' Limrick prize for the first person who can guess who the bearded person is in these pictures.



Anyhow, nobody would guess the identity except some one who has seen the film and the film will not be on view in this city until the week of April 25.

So I went out the back door and sneaked into Colonel Selig's motion picture studio in Los Angeles. I made \$3 a day for playing the leading part as a comedian in my first venture—a one-reel "masterpiece," which was directed by Francis Boggs.

Soon that picture was finished and then about "one" Perry Hartman company, and with a feeling of relief I shook the studio dust from my soles and joined with Mr. Hartman.

So on the wall started hanging around the door again, and as it was some time before the vaudeville act was to begin I took a long look at the other faces of the studio.

Ardent—Douglas MacLean, whom you admire so greatly, will send you a photograph if you address the Ince studios, Los Angeles.

P. B. I.—Herbert Hayes played opposite Carmel Myers in "The Dangerous Moment." Carmel is a native Californian.

D. L. E.—J. Farrell MacDonald played the character role in "The Freeze-Out." Harry Carey's latest featuring Alma Toll and Dorothy Dickson, has many shots of Broadway night life and the cabarets along the gay White

Gotham—Yes; genuine views of New York have often been used in photoplays in preference to stage sets. In "The Frontier of the Stars," in which Thomas Meighan appears, the entire story is told against a background of New York's lower East Side and Coney Island, the summer resort at the end of the Brooklyn subway.

Lucille—We wouldn't forsake the old home town for Movieland, if we were you. There are about 100 people at the studios for every part the casting director has to hand out. Figure it out for yourself what your chances are. We doubt if Miss Dalton would want you in her pictures if you look a lot like her.

May Allison in the Snow—May Allison is in the midst of "Big Game," by Willard Robertson and Kilbuck Gordon, a story of the adventures of a Boston woman, suddenly confronted with primitive life and emotions in the wilds of the Northwest and meeting the situation in a surprising manner.

Wanda Hawley—Wanda Hawley is in "The Rookies Return," featuring Alma Toll and Dorothy Dickson, has many shots of Broadway night life and the cabarets along the gay White

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## Sometimes Funny Things Do Happen in the Studios

Harry Carey, accompanied by Jack Ford, his director, and Major Marr, assistant director, started on a little fishing trip the other afternoon after finishing some strenuous scenes in Carey's current feature, "The Homeward Trail."

Let's go back to the studio, Harry, I forgot my glasses.

Never mind, Jack, replied Carey, we can drink out of the bottle.

Frank Mayo and Hoot Gibson were discussing honors recently.

I was playing in London when the king touched Berrisham Tree on the shoulder with his swan and made him a lord, said Mayo.

That's nothing, said Hoot. I was playing in the back yard in Nebraska when an Indian touched my grandfather on the head with a tommyhawk and made him an angel.

Gloria Swanson is nearing the finish of "The Great Moment," her first picture as an individual star, written by Elmer Glyn and directed by Sam Wood.

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## Answers to Questions Asked by Movie Fans

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## FATTY ARBUCKLE "SNEAKED" INTO THE MOVIE GAME

By ROSCOE ARBUCKLE

I didn't break into the movies; I sneaked in.

I proceeded very cautiously, without making any noise or fuss or fireworks. I stopped, looked and listened at every turn.

I covered up my tracks behind me. I quietly made my entrance, and then, fearful that some one should see me in such a "contemptuous" and unattractive business as motion pictures, I grabbed on to the first legitimate vehicle that passed my way and contented myself with standing room in a regular profession. And it was not until three years later that I again made the bold venture.

It was assured that in the early days of motion pictures, when I first became a film actor, conditions were very different from what they are nowadays. Then there was nobody "breaking in," every one was doing as I did—sneaking in.

In the early days of motion pictures legitimate producers and players and writers looked with contempt, and perhaps with a shade of envy, upon the hangers-on, the building boys with the hangers-on, the building boys with the hangers-on.

Some producers even went so far as to warn all legitimate actors that if they were ever seen around a motion picture studio they need never come again to them for work.

So if a legitimate actor made himself very prominent as a film actor he thereby automatically made himself very obnoxious as a stage actor. He signed his own legitimate death warrant, as it were.

For a long time I had been a pretty big man, physically, and was very easy to see. So I steered clear of the studios as long as I could.

Got Fives Dollars a Day—I waited until the wolf came hanging around the door before I took the venturesome step. The wolf had come hanging around the door on several previous occasions, and I had always managed to elude him away with the legitimate muzzle-loader, but this time the hammer landed on a blank and the wolf just jumped outside.

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Soon that picture was finished and then about "one" Perry Hartman company, and with a feeling of relief I shook the studio dust from my soles and joined with Mr. Hartman.

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## Back to the Screen

Old Gambler Deals Faro—Scott Turner, famous gambler, author of an article on games which appeared in a recent issue of the *American Magazine*, was invited to play the part of a two-faced gambler in the gambling hall scene in "Remembrance" of the Peter B. Krasa story, now being produced at Universal City, south, Grand National in the leading role.

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## DO YOU KNOW HOW A "WOODEN" HAND IS MADE?

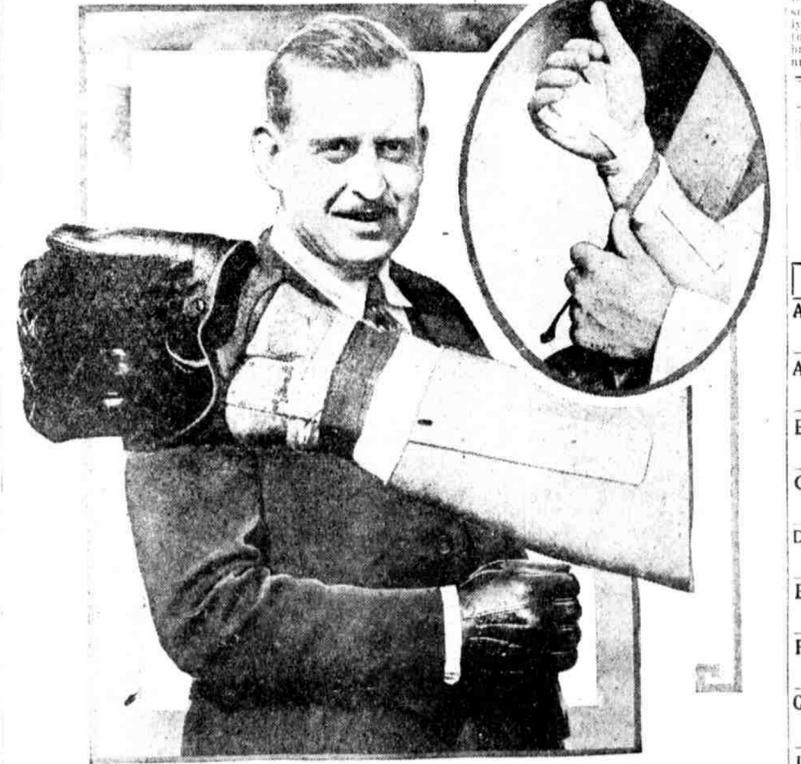
Movie actors and directors nowadays do not leave anything to luck. Here is Clarence Burton, who was cast to play the part of a man with a wooden hand. Burton himself was afraid that, in some tense scene, he might forget that his hand was wooden and twitch his fingers, which would have spoiled the whole effect. So he devised the method which is shown in the pictures and described in the article printed here.

A knowledge of the art of make-up, which is not comprehended by every one who aspires to become a motion picture actor, must necessarily include many tricks of the trade which are generally not shown in the books of the average enthusiast.

"I know make-up," says Clarence Burton, prominent character and heavy actor in the Lasky studios in Hollywood, "is to know not simply how to put grease paint on the face, but to know when it is possible to produce by means of all kinds of make-up."

Illustrating this line of thought, a unique example was provided by Mr. Burton in his portrayal of the role of Morris Blood in Wallace Reid's latest Paramount picture founded on the novel by Frank Swannan, entitled "The Love Specter."

In that picture the character actor plays the part of a railroad division superintendent, who, out of regard for his young friend, the construction engineer,



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has at one time sacrificed his own right hand in saving the life of that friend, and wears as the result a gloved wooden hand.

When reading over his part in the script, before the beginning of the picture, Mr. Burton saw that it would be necessary, in the use of his knowledge of make-up, to employ his own perfectly good right hand with all the characteristics of a wooden hand—in short, to make the human hand look stiff, wooden and lifeless, and to keep it that way all day without a tremor or a betraying sign.

The necessities required were a glove, a specially forged steel, fork-shaped implement which fits into the palm of the hand and extends up the forearm, a roll of tape, a piece of cloth, and a brush and comb of shagreen.

## Daily Photoplay Guide

DIRECTION STANLEY COMPANY OF AMERICA	THE NIXON-NIRDLINGER THEATRES	CARMAN
Alhambra 12th, Morris & Passunk Ave. 12:30, 2:30, 4:30, 6:15 & 8:15	AVENUE 25th St. and Allegheny	WM. FAVERSHAM
BEBE DANIELS in "OH LADY, LADY"	CHARLES CHAPLIN in "THE KID"	CENTURY 21st, Erie Ave. and 6th St. MATINEE 2:30
ALLEGHENY Broad & Allegheny	NORMA TALMADGE in "PANTHEA"	Fay's Knickerbocker Market & 4th
KATHERINE MACDONALD in "CURTAIN"	W.M. FAVERSHAM in "THE SIN THAT WAS HIS"	"ONCE TO EVERY WOMAN"
BROADWAY Broad & Snyder Ave. GEORGE FITZMAURICE 7:30, 9:15 & 11:15 P. M.	DOUGLAS MACLEAN in "THE ROOKIE'S RETURN"	FAIRMOUNT 20th & Girard Ave. MATINEE DAILY
COLONIAL 6th & Maplewood Ave. 7:30, 9:15 & 11:15 P. M. GEORGE FITZMAURICE	WANDA HAWLEY in "HER BLOOD VILLAIN"	JULIA SWAYNE GORDON in "HELLO, HELLO!"
DARBY THEATRE ALL-STAR CAST in "CLOTHES"	OTIS SKINNER in "KISMET"	56TH ST. THEATRE Below Spruce
EMPRESS MAIN ST. MASATUNK MATINEE DAILY	THOMAS MEIGHAN in "THE FRONTIER OF THE STARS"	CHARLES RAY in "45 MINUTES FROM BROADWAY"
FAMILY THEATRE 1811 Market St. in "EVERYBODY'S SWEETHEART"	NIXON 52d and Market Sts. ALICE LAKE in "BODY AND SOUL"	FRANKFORD 4715 FRANKFORD
GREAT NORTHERN Broad St. at R-7 7 & 9 P. M.	LOCUST 52d and Locust Streets 7:30, 9:15, 11:15 P. M. GEORGE FITZMAURICE	CECIL DE MILLE'S "FORBIDDEN FRUIT"
IMPERIAL 60th & Walnut Sts. CLARA KIMBALL YOUNG in "HUSH"	STRAND GERMANTOWN AVE. GEORGE FITZMAURICE	Germantown 5510 Germantown Ave. MATINEE DAILY
333 MARKET STREET THEATRE CHARLES MACKAY	APOLLON 52d & Thompson Sts. ENID BENNETT in "SILK HOSIERY"	VERA GORDON in "THE GREATEST LOVE"
PRINCESS 10th Market Street in "THE SAGE HEX"	ASTOR FRANKLIN & Girard Ave. MARSHALL MATINEE DAILY	IMPERIAL 2d and Poplar 2:30 MATINEE DAILY
RIALTO GERMANTOWN AVENUE AT TULPHOCKEN ST. MATINEE DAILY	AURORA 2122 GERMANTOWN AVE. JUSTINE JOHNSTON in "HILKARDS"	VERA GORDON in "THE GREATEST LOVE"
RUBY MARKET ST. BELOW 7th	BENN 6th and Wood and Ave. CHARLES CHAPLIN in "THE KID"	JEFFERSON 20th & Dauphin Sts. MATINEE DAILY
HOBERT BOSWORTH in "1000 TO 1"	BLUEBIRD Broad & Susquehanna. THOMAS MEIGHAN in "THE FRONTIER OF THE STARS"	NORMA TALMADGE in "THE BRANDED WOMAN"
SAVOY 1211 MARKET STREET 8 A. M. TO MIDNIGHT	AT WEST CHESTER RIALTO 8th St. HOUSE in "Parlor, Bedroom and Bath" Mary Miles Minter in "Kiss of the Hog"	LIBERTY BROAD & COLEMAN AVE. CECIL DE MILLE'S "FORBIDDEN FRUIT"
"A SPLENDID HAZARD"		MODEL 425 SOUTH ST. CELESTINE in "THE GOOD BAD LIFE"
		OVERBROOK 62d & Haverford Ave. KATHERINE MACDONALD in "PASSION'S PLAYGROUND"
		PARK RIDGE AVE. & DAUPHIN ST. MR. & MRS. CARTER DE HAVERN in "TWIN BEDS"
		SPRUCE 60th and Spruce MATINEE SATURDAY
		WM. PENN 41st and Lancaster Aves. BASIL KING'S "EARTHBOUND"